Art Gallery of Ontario

THE GALLERY

VOLUME 1 NUMBER 4 NOVEMBER 1979

A PUBLICATION OF THE ART GALLERY OF ONTARIO

Tutankhamun Arrives

An approach to 'Treasures of Tutankhamun'

By Ronald J. Leprohon

Seeing works of art always turns out to be a highly personal experience, very much subject to the viewer's own approach. Either one enters into the exhibition area armed with all the right kinds of information about the artist and the context in which the art was created, or else one walks in totally unprepared, looks at the works of art, and judges them by their visual and emotional appeal alone.

An exhibition of artwork such as *Treasures of Tutankhamun* is a good case in point when discussing two such methods of approach. Indeed, the individual objects from *Treasures of Tutankhamun* meant so much to the ancient Egyptians themselves, and are so stunning visually that one can easily be moved by them without knowing too much about their significance.

The first piece in the exhibition, The Sun God on a Lotus, is a good example of this. To understand the sculpture completely, one must go back to two separate ancient Egyptian conceptions. The first of these comes from one of the many creation myths which the Egyptian priests put together to explain the original creation of the earth and its elements. The story went that a lotus flower grew in a pool left by the receding primordial waters; from this lotus flower the sun god grew, and emerged as the first living being.

The other concept involved in the making of The Sun God on a Lotus was that of imitative magic, whereby the Egyptians believed that having a certain object in the tomb enabled the deceased to secure for himself all of the magical properties inherent in the object.

Thus because the dead king was identified with the sun god, the Egyptians believed that having this particular object in his tomb would enable Tutankhamun to be reborn every morning, just like the sun god.

All of this explains the presence of The Sun God on a Lotus in Tutankhamun's tomb, but the object itself offers much more, because of its beauty and simplicity. In a sense its very simplicity gives the piece its own special magic, as it goes beyond the gaudiness of some of the more elaborate pieces in the exhibition. The object can speak for itself, without the impact of gold and multi-coloured inlays and so on.

The head is very simple, carved out of wood, covered with a plaster-like substance, and then painted. But who can forget the haunting beauty of its long almond-shaped eyes, the elongated skull carefully painted to show very short hair, the contrast between the blue of the flower and the reddish hue of the skin?

The object can indeed stand by itself as a tribute to its unknown maker, a craftsman who truly believed in the divinity of his king, and who also believed enough in his own craftsmanship to achieve such a high standard in his art. This head of king Tutankhamun is truly a 'wonderful thing'! ●

The Sun God on a Lotus. Gessoed and painted wood.

What you should know when you come to the Tutankhamun exhibition

Welcome to *Treasures of Tutankhamun*, presented by the Art Gallery of Ontario. To enable you to enjoy the exhibition to the fullest, we urge you to keep this information and take note of the following:

Dates
November 1 through December 31, 1979.

Location
The Art Gallery of Ontario is located at 317 Dundas Street West, Toronto.

Public Transport
Visitors are encouraged to use public transportation. The nearest subway stop is St. Patrick station on the University line; from there the Gallery is three blocks west on Dundas. The Dundas streetcar also serves the Gallery and will have specially designated "Tut Stops."

Parking
There is virtually no parking in the immediate vicinity of the Gallery. Special arrangements have been made with the CN Tower authority to provide parking on their lot at Front and Simcoe streets, entrance off Simcoe. This parking will be at a special rate, and a shuttle bus service to the Gallery will be available at a nominal charge.

Tickets
All visitors must have a $3.50 ticket purchased in advance for a reserved date and hour. Ticket holders must arrive during the hour period designated on their ticket; otherwise, they cannot be admitted. Visitors may stay in the show as long as they wish, but re-entry is not permitted. Visitors should arrive at the Gallery no more than half an hour before their ticket time. An individual may purchase no more than four tickets. No mail or phone orders will be accepted. There will be no refunds or exchanges, and lost tickets cannot be replaced.

Checking
All packages, bags, umbrellas, coats, overshoes and cameras must be checked in the check-rooms on the mezzanine level or in the lower lobby.

Photography
Photography is not permitted in the exhibition.

Children
Children in arms under age 2 will be admitted free; all others need a ticket for admittance. No baby-sitting service will be provided; no strollers or back carriers will be permitted.

Audioguide Tours
Visitors may rent an audioguide recorded tour at the exhibition. No other tours of the show will be offered.

Handicapped
Handicapped visitors who require attendance care, interpretation or guide services must bring a companion (who also must have a ticket) or phone the Tut Hot Line (364-4900) to make special arrangements. Extra wheelchairs will be available. Wheelchair access is from the lower lobby entrance.

Film
"Of Time, Tombs and Treasures," a half-hour film sponsored by Imperial Oil Limited dealing with the exhibition, will be shown throughout the day in the Gallery's lecture hall. Admission is free.

Shops
The official TUTANKHAMUN SHOP, located at the exit of the exhibition, will offer a wide selection of publications, sculpture reproductions, cards, gifts and other related objects.

The GALLERY SHOP, at the west end of the main lobby, carries a variety of books about Egypt and also houses the REPRODUCTION SHOP, which offers a wide selection of posters, including the official Art Gallery of Ontario Tutankhamun poster.

A special JEWELLERY SHOP, organized by the Volunteer Committee, located on the southwest wall of the public lobby, will carry antique Egyptian jewellery and one-of-a-kind gold and silver Egyptian-inspired, hand-crafted works, as well as selected items of Egyptian motif costume jewellery. All shops will be open during public hours.

Catalogue
A fully illustrated, descriptive catalogue will be on sale at the Gallery.

Food Services
The Grange Court Restaurant, a first-class licensed restaurant, will be open from 11:30 am to 5:30 pm on Mondays and Tuesdays, and from 11:30 am to 10:00 pm on Wednesday through Sunday for lunch, tea and dinner. The Cafeteria, located on the mezzanine corridor, will remain open from 8:00 am to 10:00 pm for light snacks, sandwiches, soups and desserts.

Washrooms
Located on the mezzanine level.

Profits
Net proceeds from admission to the exhibition and from The Tutankhamun Shop will benefit the restoration of the Egyptian Museum in Cairo.

Membership
Membership applications will be available at several locations, so that visitors can continue their association with the Gallery.

Information
For further information, please phone the Tut Hot Line at 364-4900. During the exhibition there will be two information desks in the upper lobby and one in the lower lobby. Visitors to *Treasures of Tutankhamun* are invited to view the rest of the Gallery and The Grange, including the permanent collection displayed in the Sam and Ayala Zacks Wing, the Henry Moore Sculpture Centre, and the Canadian Wing ●

THE GALLERY
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Egyptomania

By Katharine Jordan Lochnan, Curator, Prints and Drawings

Egyptomania, or the rage for things Egyptian, has had a considerable influence on the history of the decorative arts and architecture of the West at different times from the Middle Ages to the present. In a recent exhibition, *Egyptomania*, (Art Gallery of Ontario, July 14 — August 19, 1979) organized by David Kiehl, Assistant Curator in the Department of Prints and Photographs at the Metropolitan Museum of Art, this phenomenon was examined in a light-hearted way.

The fascination with things Egyptian began in the Western world with the ancient Greeks, and was passed on by them to the Romans, who avidly plundered the artifacts of other cultures. A number of obelisks were brought to Rome from Egypt and set up at the cardinal points of the city. They helped to keep the memory of ancient Egypt alive in the West throughout the Middle Ages, although they were toppled and damaged by invaders, and only one was still standing at the beginning of the Renaissance.

Pope Sixtus V was responsible for restoring many of them to an upright position, including the great one which had been brought to Rome during the reign of Caligula, and which Carlo Fontana raised, upon the Pope's instruction, in front of St. Peter's Basilica in 1586.

There were several ancient Greek and Roman literary sources from which the men of the Renaissance could derive information, correct or incorrect, about the monuments and sites of Egypt. Since the words "pyramid" and "obelisk" were used interchangeably, pyramids were frequently depicted as large obelisks. Despite the fact that accurate information was being collected about the uses of the pyramids by contemporary travellers to Egypt, many people believed that they were the granaries built by Joseph during his captivity.

It was the biblical story of Joseph and the Israelite captivity which helped to stimulate interest in ancient Egypt during the Renaissance era. Fantastic designs were developed during the Mannerist and Baroque periods based on Egyptian relics imported by the Romans, such as the famous termes of Tivoli. Piranesi's designs for chimneypieces show the lengths to which such fantasies could go.

By 1750 European explorers had published accurate diagrams, drawings and plans of all the temples, obelisks, tombs and pyramids that stretched along the Nile from Alexandria to Aswan. Systematic archaeological activity was continued by the French 'savants' who Napoleon took to Egypt between 1798 and 1801. The extraordinary group of antiquities which was assembled by this team for the Musée Napoléon (now the Louvre) were handed over to the British in 1801 following Napoleon's defeat by Nelson at the Battle of the Nile.

The French, who were generously permitted to retain their manuscript notes and drawings, attempted to hide the Rosetta Stone aboard ship, but the English got wind of it, and Sir William Hamilton, diplomat and antiquarian, foiled them in their attempt. The antiquated Sir William had considerably less luck with his nubile young wife, Lady Hamilton, whose notorious affair with Lord Nelson during their sojourn in Naples is so brilliantly depicted by Rowlandson as taking place among Lord Hamilton's Egyptian antiquities.

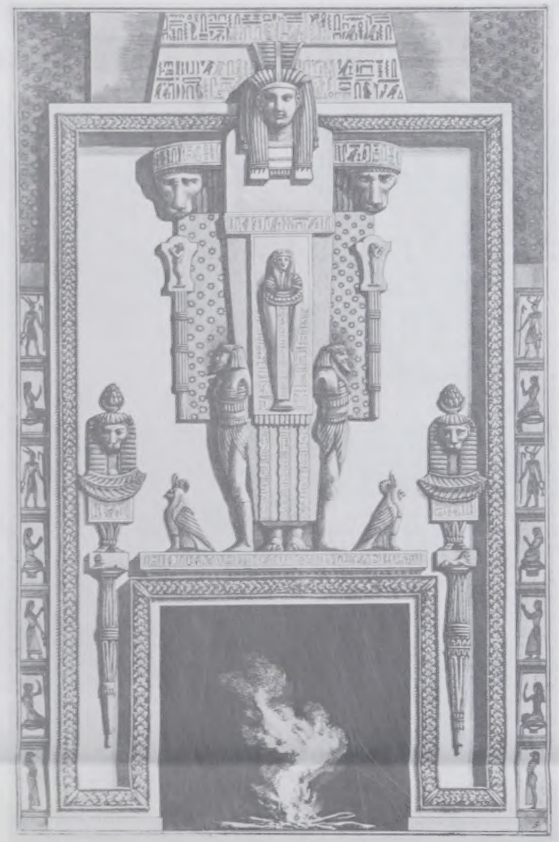
The antiquities won from the French were presented by King George III to the British Museum in 1802, where they languished in a wooden shed in the garden (as did the Elgin Marbles) until 1810 when they were put on view. They created a sensation, as did more recently collected Egyptian treasures assembled on behalf of the British Museum by the luckless Salt, which went on view at the Egyptian Hall in Piccadilly in 1820.

The Hall itself had been built in the Egyptian style in 1812, and demonstrates the beginning of English Egyptomania. Concurrently, in France, as a result of the Napoleonic campaigns, furniture was designed in the Egyptian manner as well as in the more popular Greek. Thus the first great wave of Egyptomania had its impact on architecture and decorative arts.

Throughout the nineteenth century there was a continued interest in Egyptian antiquities as part of a larger fascination with objects from 'exotic' places. The opening of the Suez Canal, built by the Frenchman De Lesseps in 1869, initiated a new wave of enthusiasm. Egyptian antiquities were exhibited in Paris at the Exposition Universelle in 1867, and in London at the Crystal Palace in 1870. In 1877 an obelisk, "Cleopatra's Needle," was brought to London and set up on the newly constructed Victoria Embankment.

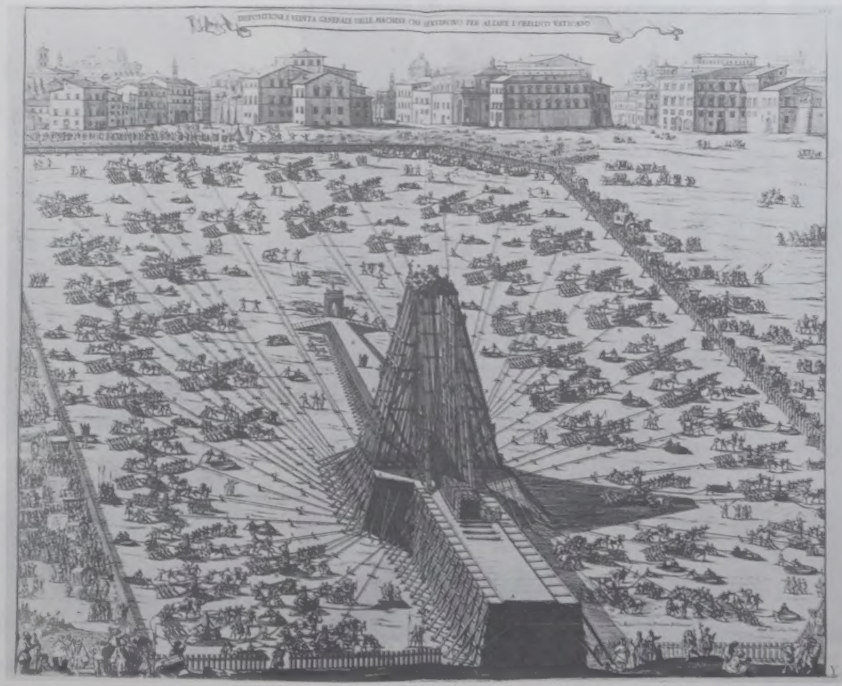
In 1885 Flinders Petrie, the great English archaeologist, began to excavate in Egypt with the backing of the Egyptian Exploration Fund. He was joined in 1902 by the young Charles Trick Currelly, who was to use his experience of the antiquities market in Cairo to persuade Sir Edmund Walker that it was not too late to found a museum in Toronto. The Royal Ontario Museum, of which Currelly became the first director, benefited greatly from this Egyptian connection.

continued on page 4



Design for a Chimney Piece, etching, Giovanni Battista Piranesi

The raising of the obelisk in front of St. Peter's Basilica, Rome, from Carlo Fontana's *Templum Vaticanum et ipsius origo*, published in Rome, 1694. Etching by Alessandro Specchi (1668-1729), an Italian artist. From the collection of Dr. and Mrs. Gilbert Bagnani, Toronto.



Egyptomania *continued from page 3*

Its important collections have made Toronto a major centre of egyptology.

Frustrating and expensive digging in the Valley of the Kings was finally rewarded when Carter found the tomb of Tutankhamun in 1922. This time popular attention was focussed on the glitter of the gold treasure, and the so-called sinister "curse of the mummy." Mummies had for centuries been known in the West. They were used for medicine in the 16th century (to cure bleeding, bruises and wounds); for "mummy brown" paint in the 19th century (when Burne-Jones learnt from Alma Tadema what was in the paint, he rushed out to the garden to give his tube a "Christian burial"), and for paper-making in Maine (windings and stuffings) when the supply of rags for paper-making dried up during the American Civil War. Following the mysterious death of Lord Carnarvon and others during the Tutankhamun excavation, the mummy enjoyed a new career as the central figure in bizarre horror movies.

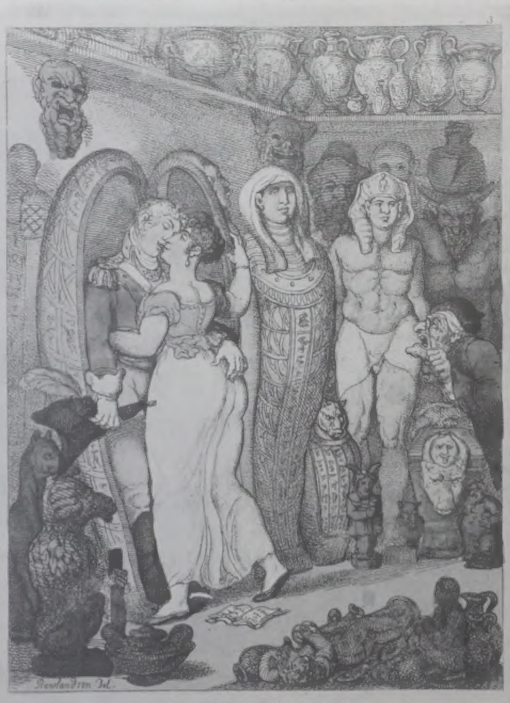
While there does not appear to have been much building in the Egyptian style in Canada, several interesting examples of Egyptomania have been brought to our attention since the exhibition. Megan Finleyson and Louise Mallory pointed out that Sir Casimir Gzowski's monument in St. James' Cemetery, Toronto, is in the Egyptian style. They also mentioned that the architect John George Howard (1803-1890) who emigrated to Canada from Britain in 1832, brought his knowledge of the Egyptian style with him, and made a drawing for a proposed court house and prison in the Egyptian style. Prof. Douglas Richardson of the University of Toronto also pointed out that another immigrant British architect, William Thomas (1800-1860) exhibited a number of Egyptian views in the Toronto Society of Artists exhibitions of 1847 and 1848.

Pyramids in Egypt attributed to the Dutch artist Martin van Heemskerck (1498-1574). This etching and engraving is from the collection of Dr. and Mrs. Gilbert Bagnani, Toronto.

Thomas Rowlandson, the British painter (1756-1827) satirized Egyptomania in his hand-coloured etching entitled *Modern Antiques* done in 1811. The etching portrays Lord Nelson and Lady Hamilton in a mummy case while Sir William Hamilton (extreme right) looks on in disbelief. Lent by the Metropolitan Museum of Art, New York.

Floral Unguent Vase. Alabaster, incised and filled with coloured paste.

Page1 Openwork plaque. Gold with granulation.



The Royal Ontario Museum also celebrates Tutankhamun

Performance
"Giltmaskface: Akhenaton, King of Egypt" is a monodrama about Tutankhamun's predecessor and father-in-law, written and performed by actor John Stuart Anderson. It will be presented in the ROM theatre, evenings from November 13 through 17, and at a Sunday matinee on November 18. Admission is $5.00 ($4.00 museum members).

The Pepi Puppet Theatre will perform the "Tale of Tutankhamun" on Saturdays throughout November at 2 and 3:30 in the ROM theatre. $1.00 plus museum admission.

Films
"Tutankhamun's Egypt," the BBC series written by Cyril Aldred which explores many aspects of ancient Egyptian life, will be screened at the ROM theatre on Sunday afternoons at 2:30. The 13-part series will be seen in sequence on November 4, 11, 18, and 25, and admission is free.

On Sunday evenings, at 7:30 pm, will be presented "Tut, The Boy King" with Orson Welles (November 4 and 18) and "In the Beginning" with Lord Kenneth Clark (November 11 and 25).

In the McLaughlin Planetarium, Omar Sharif narrates "Reflections on the Nile: Astronomy of the Pharaohs." The show deals with cosmological and astronomical aspects of ancient Egypt, which are closely linked with its history and religion. It will be seen at the following times until December 16: Tuesday to Friday: 3:00, 7:30; Saturday and Sunday: 12:30, 1:45, 3:00 and 7:30 pm; holiday Monday: 12:30, 1:45 and 3:00 pm. Adults' admission is $1.75; ROM members, seniors, students and children, $1.00.

Lecture
Dr. Robert Bianchi, associate curator of The Brooklyn Museum, will speak about "The Life of Tutankhamun" at 8:00 pm on November 22 in the ROM theatre.

The Splendor of Ancient Egypt
A story in gold and stone. Sweeping images of ancient Egypt, its gold and architecture are projected on a 30-foot screen. A salute to the *Treasures of Tutankhamun*, this 28-minute computer-operated quadraphonic show features the life and times of all the pharaohs. $1.00 at the ROM theatre door as well as Museum admission; opens October 15 and runs through November to December 20. For show times call 978-4787●

Earrings. Gold cloisonné, faience, glass and semi-precious stones.

Floor plan for Tutankhamun exhibition shows where each object is located

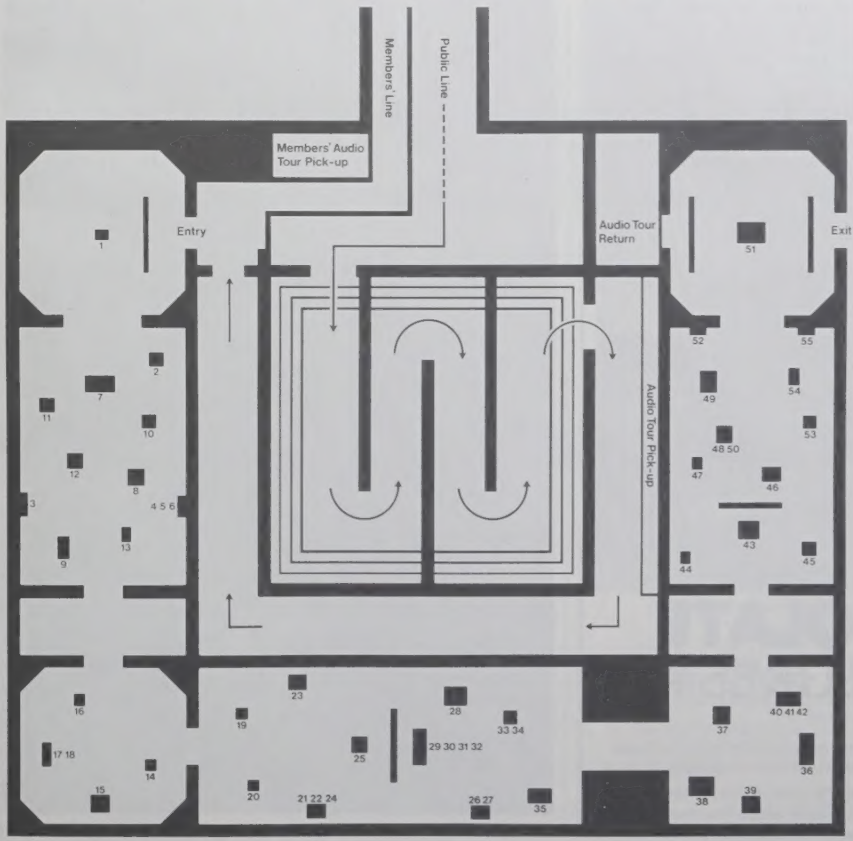
Here is a plan of the main floor of the Art Gallery of Ontario as it will be laid out during the *Treasures of Tutankhamun* exhibition. It shows where both members and non-members enter the exhibition and the route to be taken through the displays. The numbers on the plan indicate where each object is located. Below is a legend for each of the numbered objects.

An audio tour, narrated by renowned Canadian actor William Hutt, will be available for all visitors during *Treasures of Tutankhamun*. The tour begins with an introduction by William J. Withrow, Director of the Art Gallery of Ontario, who welcomes the visitor and briefly describes the exhibition's design.

Mr. Hutt's tour covers such highlights of the show as "Sun God on a Lotus," "Canopic Coffin," "Ceremonial Chair," "The Gold Mask," "Tutankhamun the Harpooner," "Golden Shrine," "Selket," and many others.

Enriching the exhibition for the viewer, the tour offers background information and historical anecdotes, and points out interesting aspects of objects that the visitor might otherwise miss.

The audio tour will be available for rent for $2.50 at all hours that the exhibition is open to the public. A French version of the tour, read by the Gallery's Egyptologist, Ronald Leprohon, will also be available. Special headsets will be provided for the hearing-impaired.



Treasures of Tutankhamun: List of Objects

1. THE SUN GOD ON A LOTUS
2. WHITE LOTUS CHALICE
3. TRUMPET AND STOPPER
4. LEOPARD'S HEAD
5. CROOK AND FLAIL
6. OPENWORK BUCKLE
7. PORTABLE CHEST
8. CHILD'S CHAIR
9. PAINTED CASKET
10. FLORAL UNGUENT VASE
11. MODEL FOLDING STOOL
12. CEREMONIAL CHAIR
13. GOLDEN SHRINE
14. TRIPLE LAMP
15. EMBLEM OF ANUBIS
16. LION UNGUENT JAR
17. GOLD STAFF
18. OSTRICH-FEATHER FAN
19. DOUBLE CASE
20. GOLD DAGGER AND SHEATH
21. FLEXIBLE BEAD BRACELET
22. GOLD RING
23. VULTURE COLLAR
24. NECKLACE WITH VULTURE PENDANT
25. THE GOLD MASK
26. PECTORAL WITH SOLAR AND LUNAR EMBLEMS
27. FALCON PECTORAL
28. CARTOUCHE-SHAPED BOX
29. EARRINGS
30. MIRROR CASE
31. NECKLACE WITH LUNAR PECTORAL
32. SCARAB BRACELET
33. ORNATE PEN HOLDER
34. PAPYRUS BURNISHER
35. TUTANKHAMUN THE HARPOONER
36. MODEL BOAT
37. GOLDEN SERPENT
38. THE KING UPON A LEOPARD
39. THE GOD PTAH
40. MINIATURE EFFIGY OF THE KING LYING ON A BIER
41. SQUATTING FIGURE OF A KING
42. SHAWABTY FIGURE
43. SELKET
44. STOPPER FROM CANOPIC CHEST
45. CANOPIC COFFIN
46. GAMING BOARD
47. ALABASTER FLASK
48. HEADREST
49. ORNATE STOOL
50. POMEGRANATE VASE
51. ORNATE CHEST
52. ROYAL SCEPTER
53. STANDING LION JAR
54. IBEX VASE
55. COMPOSITE BOW

Tut Fever– First Time Around

By Judi John

Tutankhamun's pensive face peering out at us at almost every turn is a symptom of a world-wide condition known as Tutmania. It has not, however, simply made its appearance in the past five years, but remains a phenomenon which was born in the 1920s when the tomb was discovered and the world was caught up in the magic of Tutankhamun.

Tutankhamun music was played by popular bands during the prohibition era, while models wore flimsy Ankhesenamun costumes and chorus girls paraded around Miami Beach in Tut bathing suits. Belly dancing was the rage, and state fairs all over the U.S. had "Little Egypt" displays. Tutankhamun umbrellas, walking sticks and hats were very popular — even President Harding had a Tut cane. Tutankhamun-style tombs became common in New Orleans, where people were buried one on top of the other to save delta land. King Tut sweetpeas were developed. The consumer could choose from an incredible variety of Tut merchandise: handbags, leather dolls, bracelets, cigars, cigarettes, even "King Tut pups." And here in Toronto, the Ontario College of Art's annual party, in 1923, was the "King Tut Ball," complete with costumes.

A hit song, written in a single night, was called "Tut-ankh-amen, or The Valley of the Kings" — and proves that even Steve Martin's current hit tune, "King Tut" had a predecessor.

The U.S. Patent Office was flooded with applications for the use of the Tut trademark, and many conflicts arose over the use of the name. Promoters sought to use "Tut," "Tut-Tut" and even "Tut-Tank."

An alarming number of "relics" — scarabs from the tomb and other fake antiquities — being sold to a very gullible public stimulated the Tut Relic Bill, which is still on the legislative books in New York State. The bill made it a misdemeanor to reproduce or forge archaeological relics, with the intent to deceive.

Tut madness was not confined to North America. Featured at the 1924 British Empire Exhibition in London was a facsimile, authentic reproduction of the tomb — and some 200,000 people crowded into the tomb on the first day. Carter sued the fair, charging that the reproductions violated his copyright.

Tutankhamun's broadest impact was on women's fashions of the 1920s — dresses, hats, fur coats featuring Egyptian embroidery, bathing suits. American designers immediately took up the trend most vigorously; the Parisians followed and "The Isis Collection" appeared; in London, it became the "Cleopatra Creation."

Museums also profited by the public's lively interest in Tutankhamun, as attendance rose when exhibitions capitalizing on the Egyptian craze were mounted.

Both writers and film makers were attracted to the mysteries of Egypt, its tombs, mummies and curses and its popular appeal. Pulp novels and science fiction stories appeared almost overnight — even Sir Arthur Conan Doyle wrote a short tale of terror about an English Egyptologist and a mummy. In Berlin, a film called "The Pharaoh's Revenge" was popular. In Hollywood, the classic film, "The Mummy" was produced in 1932 — and marked the emergence of a star named Boris Karloff. "The Ghoul" was Britain's entry on the Tutankhamun theme.

Everyday speech was coloured with "Tut-isms." "Tut-tut" became popularised, and, in Cambridge, students announced that they would open the tomb of "Toot-an-kum-in."•

Shawabty (servant figure for use in afterlife). Carved wood, gold foil, paint.

The Volunteer Committee of the Art Gallery of Ontario presents

CHOCOLATE TREASURES

Opening October 15

A shop filled with delicious confections made specially by Laura Secord to celebrate the *Treasures of Tutankhamun* exhibition.

Wonderful chocolate and candy treasures to solve all your Christmas giving.

What could be a better stocking stuffer than a "Tut Pop"?

Volunteers have worked hard in preparing for Tutankhamun exhibition

The dedicated active members of the Volunteer Committee of the Art Gallery of Ontario have responded as they always do to any request from the Gallery for assistance. They have thrown themselves whole-heartedly into the recruitment, planning and administration of the large numbers of Shawabtys (Egyptian name for Helper) required to man the *Treasures of Tutankhamun* exhibition. 1,550 Shawabtys have been interviewed and have signed contracts, each agreeing to work for a four-hour period once a week for the duration of the exhibition.

From 7:30 am to 11 pm they will be found in placements such as Information, in the Exhibition, Audio Tours, Lecture Hall Guides and general direction. Volunteer Committee members will act as shift captains. Shawabtys will be easily identified by the lovely gold and blue shawl they will wear while on duty. Shawabtys have been manning the Tut Hot lines since April.

Fund raising for acquisition of works of art, support of The Grange and many other areas of support to the Gallery is a traditional Volunteer Committee function. The opportunity afforded by the exhibition for selling Tut-related articles will not be missed by the Committee.

Operated entirely by volunteers, with all proceeds to the Art Gallery are: *The Jewellery Shop*, *The Reproduction Shop*, and *The "Chocolate Treasures" Shop*.

The Preview Dinner and Dance, October 31, will entertain about 500 guests, including special guests of the Art Gallery representing the governments and cultural agencies of Egypt and Canada. A preview of the *Treasures of Tutankhamun* at the Art Gallery of Ontario will be followed by an extraordinary dinner and dance at the Toronto Hilton Harbour Castle Hotel. This elaborately planned event will be made complete with camels in an oasis-like environment, a belly dancer, whirling dirvish and musicians coming direct from Cairo via Swissair and Air Canada, young dancers from the National Ballet School and dancing to Guido Basso and his orchestra.

The Volunteer Committee is most grateful to the following list of sponsors:

Air Canada
Artmark Visual Designs Ltd.
Benjamin Film Laboratories Ltd.
Betsy Downie
Charles H. Ivey Foundation
Charles Tanqueray & Co. Ltd.
Eaton's of Canada Ltd.
Eleanor Fulcher Model Agency
Department of Parks and Recreation, City of Toronto
Greenhouse in the Mall (Eaton's Centre and Hydro Place)
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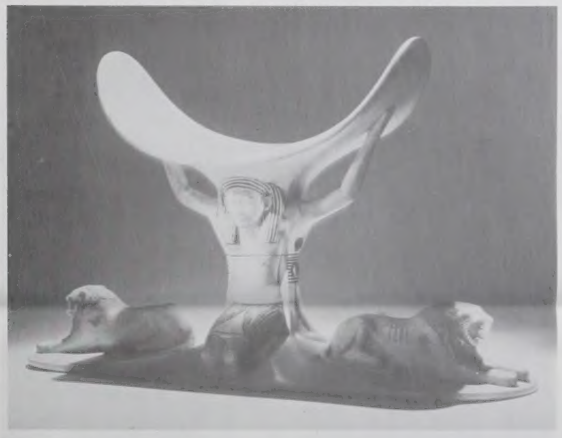
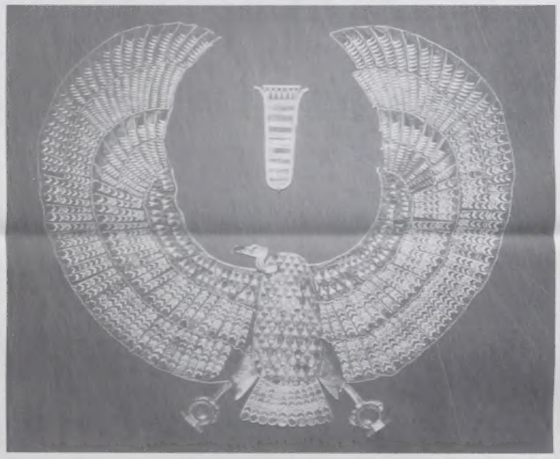
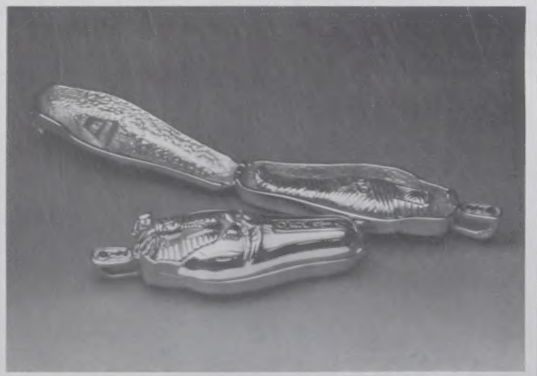


Headrest (showing the God Shu). Gold and carved ivory.



Collar formed as the Vulture Goddess Nekhbet. Gold inlaid with polychrome glass.

Tutankhamun on a raft as a harpooner. Painted and gilded wood.



14k yellow and white gold mummy case pendant, open (above) and closed

Canadian Designer Jewellery

THE JEWELLERY SHOP

During the King Tutankhamun exhibition, we are featuring selected gold, silver and semi-precious Egyptian theme jewellery. A small selection of one-of-a-kind Egyptian antiquities is available.

Open regular Gallery hours and Monday from 11:00 am to 5:30 pm
A project of the Volunteer Committee

The Society for the Study of Egyptian Antiquities

By Ronald J. Leprohon

Treasures of Tutankhamun has been a veritable boon to the study of ancient Egypt in Toronto, with the exhibition providing a new focal point for the many egyptologists in the city. Yet, Toronto is no stranger to egyptology.

In 1968 three men, a keen amateur, a university professor and a doctoral candidate at the university, got together and formed a study group which would allow them to discuss the civilization of ancient Egypt in an environment which was not then being provided by the university.

Soon the group, Geoffrey E. Freeman, Professor D.B. Redford and (now Doctor) F.T. Miosi, grew to a dozen or so, and by the fall of 1969 the Society for the Study of Egyptian Antiquities was formed, whose specific purpose would be the study and advancement of egyptology in Toronto. In 1970, Mr. Freeman was elected president, the Society was incorporated, and things were well on their way.

With their lectures series in full swing, more and more people heard of the Society as word-of-mouth spread the news about a brand-new learned society whose members and guests spoke about such topics as "Osiris Lord of Eternity" and "The Fifth Hour of the Underworld." The crowds grew enough that soon the cosiness of a university residence Common Room had to give way to the spaciousness of the theatre in the McLaughlin Planetarium.

Over the years, the attendance at the Society's lectures has averaged 137 and that does include the first meetings where only ten members were present. In terms of membership alone, the Society has grown from an original group of ten in 1968 to a membership of well over 300 today, with members ranging all over North and South America, Europe, the Middle East and a number of institutes in Cairo.

Another purpose for which the Society was originally founded was to organize archaeological expeditions to Egypt. After the encouraging success of an expedition to the temple of Osiris Heka Djet in Karnak and participation in a number of ventures, the Society is now involved in a major research project in the oasis of Daklah, in southwest Egypt.

Apart from its lecture series, the Society has been able to disseminate information through its own journal. Originally a small newsletter designed to announce the lectures and quickly publish novel ideas in the field of egyptology, the old Newsletter has now grown into a full-fledged Journal where established scholars can publish their latest research projects.

Continuing a practice started a number of years ago, the Society will once again host an annual symposium this fall. This year's topic will be the Eighteenth Dynasty, the period of Tutankhamun. This should be a wonderful opportunity for people to find out what experts think about Tutankhamun's own place in history.

Also in conjunction with *Treasures of Tutankhamun*, the Society has donated two first-class tickets to Cairo on Sabena airlines, the official carrier for the Society's projects overseas. The winners of the trip to Cairo will be determined in a draw exclusively for members of the Art Gallery of Ontario.

Readers tell why they are coming to see 'Treasures of Tutankhamun'

When *The Gallery* asked a random selection of its Toronto readers what intrigued them about seeing the *Treasures of Tutankhamun*, a few of the answers were:

Colleen Collins, actress, "The gold."

Glenn Cochrane, CFTO-TV news reporter, "The amazing antiquity of it. North America is such a young country that anything over 100 years old is considered ancient. In fact, my wife and I joined the Gallery just so we could see this show."

Bud Riley, news director, CJRT, "Getting the measure of objects such as the chair and the flail. Also, the reaction of others looking at the show."

Jim Purdie, art critic, The Globe and Mail, "I'll be studying the priceless objects and the people viewing them with the hope of gaining some insight into the mystical, cultural and mind-to-mind union that great art makes possible across vast reaches of time."

Pat Fleisher, editor, Artmagazine, "The idea that we are given the opportunity to see the beautiful art and sculpture of 3,300 years ago fresh and alive today."

Arnold Edinborough, President, Council for Business and the Arts in Canada, "I've already seen the artifacts on three visits to the Cairo museum. What intrigues me about them is their sheer beauty, incredible age and remarkable state of preservation. You are in touch with history and it lives."

Marie-Andrée Michaud, journalist, CJBC, "I am interested to see if reality lives up to expectations."

Nefertiti Poster, 23 x 33 in. $8.00

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A project of the Volunteer Committee

Ceremonial stick with figure of the youthful King. Gold.

Tut Trivia

Tutankhamun's mummy was one of some 731 million mummies which were prepared for burial in Egypt over a period of about 4,500 years.

Tutankhamun's mummy was wrapped in many layers of linen bandages. During the 19th century, this kind of linen became very much in demand. Because of a shortage of rags for making paper, Egyptian mummies were stripped of their bandages, which were sent to America where they were converted into brown wrapping paper.

The mummies of two unborn babies were found in Tutankhamun's tomb. Although they may have been two children of the king and queen, they may have been the unborn babies of other people, placed in the tomb to symbolize the wish for the rebirth of the king.

In some instances, perfumed oils, made of animal fat and resins, were considered to be even more valuable than gold. In the second of two robberies which occurred before Tutankhamun's tomb was finally sealed, what amounted to 105 gallons of precious oils were taken, and many items of gold were left behind.

Many white oval wooden containers found in the tomb were similar to present-day cans of meat, for they contained mummified parts of ducks and mutton, all meant to be eaten by Tutankhamun in the afterlife.

The ancient Egyptians created works out of gold brought into the country from Southern Africa. However, silver and glass were much more rare.

During Tutankhamun's reign, elaborate feasts were held at which guests were given collars of fresh flowers and small cakes of perfumed oil were placed on their heads. As the oil melted, it added scent and shine to their wigs and clothes.

Tutankhamun's was the only mummy found buried in three caskets. The two outer ones were made of wood overlaid with beaten gold, but the innermost casket was made of solid 22-carat gold and weighed 296 pounds.

One of Carter's assistants, James Henry Breasted, was working alone in the tomb copying and deciphering the writings on the walls when he heard rustling and whispering sounds all around him. At first frightened, he finally reasoned that these noises were creaks and groans coming from wooden objects in the tomb. After having been closed up for over 3,200 years, they were adjusting to the changing temperature and humidity.

Later, in the dim light of the tomb, Breasted thought he saw the eyes of two of the statues move; he believed that the statues had winked at him. This illusion was created when tiny particles of mica falling from the eyes of the statues caught the light of Breasted's flashlight and made the eyes seem to move.

The royal pharaonic line in ancient Egypt passed through "matrilinear" descent; that is, was handed down through the female line. To legitimize and secure the throne, therefore, often fathers married daughters, sisters married brothers, and cousins married cousins. It helps to explain the rather tangled dynastic family trees.

When the tomb was opened, a tiny wreath of fresh leaves and petals was discovered on Tutankhamun's coffin. Perhaps the wreath was a final offering from his queen Ankhesenamun. Floral wreaths and funerary garlands decorating the coffins included olive, willow, mandrake, cornflowers and blue waterlily. By analyzing the growing seasons of these plants, it was thought that Tutankhamun was interred sometime between the middle of March and the end of April.

After Tutankhamun's death, Ankhesenamun wrote to a Hittite king and offered herself in marriage to one of his sons, which would unite the two royal lines. Although the king was skeptical and initially refused, a second letter from Ankhesenamun convinced him her motives were genuine, and he sent a son to become her husband. Unfortunately, he was killed travelling to Egypt, and we hear no more about the queen other than that she eventually married Tutankhamun's aged counsellor, Aye.

A cartouche contained the name and description of the pharaoh. Originally the oval shape was formed by a loop of rope with ends tied together, and the Egyptians called it a *shen*, meaning to encircle. The underlying idea was that the king was ruler of all that the sun encircled.

The Gold Mask shows that Tutankhamun's ears had been pierced. Egyptian custom dictated that as a sign of a boy's reaching manhood, earrings were no longer placed in the holes.

143 objects, such as jewellery, amulets, and even a dagger, were found wrapped in the numerous layers of linen bandages surrounding Tutankhamun's body.

Some of Tutankhamun's necklaces were so heavy that they had to be balanced with a decorated weight that hung down his back.

Four gaming boards and several boomerangs — which had been in use in Egypt for at least five centuries before the time of Tutankhamun — were found in the tomb.

The fact that the goddess Selker's head is turned to the left broke with the traditional Egyptian style of art.

Time took its toll on some of the objects in the tomb. Carter described the leather harness of the chariots as having turned to glue, dripping over their wheels, axles and frames. Cloth had become sheets of dust, and beads had fallen in meaningless heaps after their threading rotted.

The smallest room of the tomb, the annex, contained nearly half its contents. Footprints and fingerprints were everywhere, some belonging to ancient robbers and others to the necropolis officials who attempted to restore order to the tomb. Apparently, the guards had added confusion to the annex by using it as a dump for anything that could not be returned to its proper place in other rooms.●

Art Gallery of Ontario

TUTANKHAMUN GIFT SHOP

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In short, something for everyone, from postcards to fine quality art objects.

During the exhibition, November 1 — December 31 (excepting Christmas Day) the Tut Shop will be open:

Mondays & Tuesdays (and Nov. 25 & Dec. 2) 9:00 am — 12:30 pm

Wednesdays, Thursdays, Fridays, Saturdays & Sundays 9:00 am — 11:30 pm

Members and the public may visit the shop at any time, using the Lobby entrance to the shop.

The Gallery Shop

is pleased to announce
the publication of the third annual
Gifts at the Gallery.

This publication contains a vast array of gift books, fine jewellery, and other crafted delights.

Visit the Art Gallery of Ontario and obtain your complimentary copy of *Gifts at the Gallery.*

Available at
the Gallery Shop and Information Desk.
Supply is limited.

Art
Over 800 contemporary artworks by Canadian and international artists available for rent to members of the Art Gallery of Ontario.

Rental
You may rent for one, two or three months. If you wish to purchase your selection, the rental fee is deducted from the purchase price.

Service
Members of the Selections Committee will be happy to assist you with your selection for office, club or home.

During *Treasures of Tutankhamun* (November/December) viewing hours are:
Monday to Sunday 9 am - 5:30 pm
Wednesday and Thursday 9 am to 9 pm

Regular business hours resume January 8, 1980

A project of the Volunteer Committee

Events

Exhibitions

Treasures of Tutankhamun
Old Master Galleries
November 1 — December 31

The Bartered Bride:
Stage and Costume Design
by Walter Trier
Walter Trier Anteroom
through January 2

Designs in watercolour: stage settings and costumes for a 1931 Cologne production of Smetana's *The Bartered Bride*.

Permanent Collection

During the time of the Tutankhamun exhibition selections from the permanent collection and from long-term loans, dating from the 14th to the 20th centuries, will be installed in the Zacks Galleries and adjacent spaces, offering an opportunity to view familiar works in other surroundings and new juxtapositions.

Georgia Ridley, John Ridley and J.S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the generous Moore gifts.

Extension Services

The following centres across the Province will be showing Extension Services exhibitions during November:

Art Gallery of Algoma,
Sault Ste Marie:
A Canadian Survey: Selected Works from the Collection of Imperial Oil Ltd.

Huntsville Public Library:
Helen Duffy: Colour Diary

Burk's Falls Public Library:
Eisenstein: Drawings for the Theatre

The Art Gallery of Peterborough:
Hundertwasser:
The Complete Graphic Work 1951-1976

South River Public Library:
Jane Martin:
Personal Reflections in Oil

McMaster University Art Gallery, Hamilton:
100 Years of the Poster in Canada

Timmins Museum:
Queen's Silver Jubilee Art Collection

Paterson Ewen: *Andromeda Galaxy*, 1974; Japanese ink, watercolour, acrylic on paper; 40 x 47 in. From *The Queen's Silver Jubilee Art Collection*. Photo: T.E. Moore

The twenty-six paintings, sculpture and works on paper comprising *The Queen's Silver Jubilee Art Collection* were presented to Elizabeth II as Ontario's gift to Her Majesty in honour of her Silver Jubilee. These works represent the many approaches of artists currently living and working in Ontario. Following the exhibition's circuit, which ends in December 1979, the works will be returned to the galleries who initially selected them, to form part of their Permanent Collections.

Art Gallery of Windsor:
Selected Impressions:
Recent Acquisitions of Master Prints

The *Artists with their Work* programme will find Nancy Hazelgrove at Erindale College, U. of T., Janet Hendershot at the Timmins Museum Centre, and Kim Ondaatje at Dundas Valley School of Art.

Talks and Tours

Gallery Talks are free with admission. During the Tutankhamun exhibition, a public talk will be given daily at 3:30 pm in the Old Master Collection, the Moore Centre or the Canadian Wing. Please contact the Information Desk for times and topics.

Times and subjects of talks in The Grange appear in "Calendar at a glance."

Regular Lectures and Courses, Film and Performance programmes will resume in January/February 1980.

The Grange

Life in the English Country House
David Durant
Wednesday, November 7, 8:00 pm

Mr. Durant, who conducted the Art Gallery's tour of English country houses last spring, will discuss how changes in social life from generation to generation dictated the layout and evolution of the great houses. Well known in England as a lecturer and broadcaster and as the author of *Bess of Hardwick* and *Arbella Stewart*, Mr. Durant is currently working on research for *The Lost Colony* — the story of Raleigh's settlement on Roanoke Island, Virginia.
Tickets: $4.00 for members, $5.00 for non-members. Please see the coupon on page 11.

Drawing of Hardwick Hall by H. Grimm, late 18th century. David Durant will discuss this and other houses in his lecture in The Grange, November 7.

Group Tours of The Grange
Groups of all ages and with widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours, by candle and firelight, are particularly appealing (by appointment on Wednesday and Thursday evenings).

Light refreshments may be requested when the appointment is made. We can arrange special participation visits for small groups of school children. All tours should be arranged at least two weeks in advance.

Adult tours, $1.50 per adult (minimum 10 people). Senior citizen tours 50¢ each (minimum 10 people). Student tours, 75¢ per student; accompanying adults free. We suggest the size of groups be limited to 30 persons. The maximum number The Grange can accommodate at one time is 40.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange on Tuesday, Wednesday,* Thursday and Friday at 2:30 pm and at 2:30 pm and 4:00 pm on Saturday and Sunday. The subject of the talk is *The Grange: An Introduction to a Gentleman's House.*

* Topics of Wednesday afternoon talks appear in "Calendar at a Glance." (Topics are subject to change.) One of these talks will be given at 7:45 pm on Wednesday and Thursday evenings.

Grange Exhibitions

Nineteenth Century Time Savers and Other Necessary Gadgets
The Grange Music Room
through Sunday, November 25
The Victorians had a tool for everything.

Best Wishes:
Greeting Cards in the 19th Century
The Grange Music Room
Wednesday, November 28 — Sunday, January 27

Dolls and Their Houses
The Grange Corridor
Wednesday, October 24 — Sunday, February 24
Nineteenth century dolls and their accessories, from the collections of Mr. Bruce Young and Mrs. Wendy Russell.

Upstairs — Downstairs
Mezzanine Corridor
An exhibition illustrating some of the daily activities in The Grange.

The Grange Museum
The stories of *The People of the Grange, Furnishing an Historic House, The Architectural Preservation of The Grange*, and *The Money Used in Upper and Lower Canada in the Early Nineteenth Century.*

Art Tours

Visit Tutankhamun in Egypt

Visit Tutankhamun in Egypt? Impossible, you say? Too costly, too difficult to arrange? Not so!

In February and March, 1980, eight 10-day trips will leave Toronto for Cairo. These trips are sponsored by the Volunteer Committee of the Art Gallery of Ontario and arranged by the experienced firm of Butterfield & Robinson Travel. Their cost is $1190* plus a $40 tax-deductible donation to the Art Gallery.

Included in the itinerary are visits to the Citadel, the mosques and the bazaar of Old Cairo and the world-famous Egyptian Museum which houses, among other treasures, the 5,000 artifacts from Tutankhamun's tomb; a visit to Memphis-Sakkara and the Pyramids of Giza and the Sphinx; a trip to Luxor and the breathtaking Temple of Karnak, to the West Bank of the Nile, the City of the Dead, the Valley of the Kings, the tomb of Tutankhamun, the Temple of Queen Hatshepsut, the Colossi of Memnon and more. Return to Cairo for a visit to the Coptic Museum, the sound and light performance at the Pyramids, and

the Museum of Islamic Art. The return flights to Toronto include airfare, accommodation in first-class hotels (on a double occupancy basis), breakfast and dinner (except in Paris), all transportation, sightseeing and entrance fees, tour guides for excursions and sightseeing.

A brochure, giving further details of these exciting trips, has been prepared. To obtain one, contact:

Butterfield & Robinson Travel
300 Bay Street, Suite 1604
Toronto, Ontario
M5H 2S8
Telephone (416) 864-1354

* Based on rates of May, 1979 and subject to change.

Springtime in Scandinavia
May 16 to June 2

Scandinavia — natural beauty, steeped in the history of the Vikings, spectacular mountain and fjord scenery, enchanting fairy-tale villages, modern pace-setting cities, sparkling lakes and deep forests, land of the Midnight Sun. Enjoy it all in the blossom time of Spring when the sun brightens the nights and lengthens the days.

View collections in Stockholm, Copenhagen, Aalborg, Gothenburg, Oslo and Bergen. Travelling by private motorcoach between these cities will enable stops at many points of interest en route. The tour ends in Bergen during the Bergen International Festival for the performing arts.

The cost will be approximately $2990, including 16 breakfasts, 9 lunches and 6 dinners, plus a $100 tax-deductible donation to the Art Gallery of Ontario.

Optional extension from Bergen to the North Cape by coastal steamer. Coupon for further information in this issue.

Scotland
Mid-September 1980

Magnificent country houses, romantic fortresses, Georgian squares and art collections await you in Scotland. Watch for further details in the next issue of *The Gallery*.

Gallery Hopping
Another look at Corporate Art
January 22, 1980.

Join us for a guided tour of the extensive and exciting Toronto-Dominion Bank collection, including their fascinating examples of Inuit art.

Meet in the lobby of the Toronto-Dominion Bank Tower at 7:45 pm sharp. Tickets may be obtained by

Calendar at a Glance

November

Note: "Of Time, Tombs and Treasures," a half-hour film sponsored by Imperial Oil Limited dealing with the exhibition, will be shown throughout the day in the Gallery's lecture hall. Admission is free.

Mondays and Tuesdays from 9:00 am to 4:15 pm, and on Wednesday through Sunday from 9:00 am to 10:15 pm.

Thursday 1
Treasures of Tutankhamun opens
2:30 pm Grange Talk
3:30 pm Gallery Talk
7:45 pm Grange Talk

Friday 2
2:30 pm Grange Talk
3:30 pm Gallery Talk

Saturday 3
The Permanent Collection — Zacks Galleries
2:30 and 4:00 pm Grange Talk
3:30 pm Gallery Talk

Sunday 4
Try Your Skill 1:00-4:00 pm
2:30 and 4:00 pm Grange Talk
3:30 pm Gallery Talk

Tuesday 6
2:30 pm Grange Talk
3:30 pm Gallery Talk

Wednesday 7
2:30 pm Grange Talk
3:30 pm Gallery Talk
7:45 pm Grange Talk: *Furniture of a Gentleman's House*
8:00 pm lecture: David Durant: *Life in the English Country House*

Thursday 8
2:30 pm Grange Talk
3:30 pm Gallery Talk
7:45 pm Grange Talk

Friday 9
2:30 pm Grange Talk
3:30 pm Gallery Talk

Saturday 10
8:00 - 10:00 am Permanent Members' Tut viewing
2:00 and 4:00 pm Grange Talk
3:30 pm Gallery Talk

Sunday 11
Try Your Skill 1:00 — 4:00 pm
2:30 and 4:00 pm Grange Talk
3:30 pm Gallery Talk

Tuesday 13
2:30 pm Grange Talk
3:30 pm Gallery Talk

Wednesday 14
2:30 pm Grange Talk
3:30 pm Gallery Talk
7:45 pm Grange Talk: *Lights and Lamps in 19th Century York*

Thursday 15
2:30 pm Grange Talk
3:30 pm Gallery Talk
7:45 pm Grange Talk

Friday 16
2:30 pm Grange Talk
3:30 pm Gallery Talk

Saturday 17
The Permanent Collection — Margaret Eaton Gallery
2:30 and 4:00 pm Grange Talk
3:30 pm Gallery Talk

Sunday 18
Try Your Skill 1:00 — 4:00 pm
2:30 and 4:00 pm Grange Talk
3:30 pm Gallery Talk

Tuesday 20
2:30 pm Grange Talk
3:30 pm Gallery Talk

Wednesday 21
2:30 pm Grange Talk
3:30 pm Gallery Talk
7:45 pm Grange Talk: *Toronto in 1835*

Thursday 22
2:30 pm Grange Talk
3:30 pm Gallery Talk
7:45 pm Grange Talk

Friday 23
2:30 pm Grange Talk
3:30 pm Gallery Talk

Saturday 24
2:30 and 4:00 pm Grange Talk
3:30 pm Gallery Talk

Sunday 25
19th Century Time Savers closes
Try Your Skill 1:00 — 4:00 pm
2:30 and 4:00 pm Grange Talk
3:30 pm Gallery Talk

Tuesday 27
2:30 pm Grange Talk
3:30 pm Gallery Talk

Wednesday 28
2:30 pm Grange Talk
3:30 pm Gallery Talk
7:45 pm Grange Talk: *19th Century Christmas Customs*

Thursday 29
19th Century Greeting Cards opens
2:30 pm Grange Talk
3:30 pm Gallery Talk
7:45 pm Grange Talk

Friday 30
2:30 pm Grange Talk
3:30 pm Gallery Talk

Events *continued from page 10*

sending a cheque payable to the Art Gallery of Ontario and a self-addressed envelope to the Volunteer Office.

Tickets are $3 and are strictly limited. Refreshments are included.

Members' Activities

Donor cards
A project of the Volunteer Committee

Donations may now be made at the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion.

Commemorative donations are to be forwarded to the Volunteer Office of the Art Gallery. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5.00 or more.

Please include the following information with your donation:
(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario.

Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4

After Tut, What?
Watch your December issue for announcement of Members' winter programmes.

For Young People

School Tours
Secondary School Tours will continue this month, using the Gallery's Old Master, Canadian and sculpture collections. Students coming for a tour of these works will avoid the Tutankhamun crowds by using the Activity Centre entrance on Beverley Street, and proceeding directly to the second floor galleries.

Try Your Skill
The Activity Centre offers a chance on Sunday afternoons for visitors age 6 and up to drop in and do some drawing, painting, printmaking or clay-modelling. Three Gallery School artists will be on hand to help with comments and suggestions. In the past, the programmes of "Try Your Skill" at school break periods have been very popular and have led to this new opportunity for the public on a more frequent basis. Basic materials will be supplied free of charge. The time is from 1:00 to 4:00 pm.

General Information

During November and December, admission will be free to The Grange and those galleries not involved in the *Treasures of Tutankhamun* exhibition.

Tutankhamun hours
Viewing by schools:
8:00 — 10:00 am daily
Public viewing:
Monday, Tuesday:
10:00 am — 5:00 pm
Wednesday through Sunday:
10:00 am — 11:00 pm

Gallery Shop
Tutankhamun Shop
Chocolate Treasures
Jewellery Shop
Reproduction Shop
Daily 9:00 am — 11:30 pm

Restaurant
Monday, Tuesday:
11:30 am — 5:30 pm
Wednesday through Sunday:
11:30 am — 10:00 pm

Members' Lounge
Monday, Tuesday:
10:00 am — 5:30 pm
Wednesday through Sunday:
10:00 am — 10:00 pm

Cafeteria
Daily 8:00 am — 10:00 pm

Gallery and The Grange hours
Monday, Tuesday, Friday, Saturday, Sunday:
9:00 am — 5:30 pm
Wednesday, Thursday:
9:00 am — 9:00 pm

Art Rental Service
Open for viewing:
Monday through Sunday:
9:00 am — 5:30 pm
Wednesday and Thursday:
9:00 am — 9:00 pm

Edward P. Taylor Audio-Visual Centre
The Audio-Visual Centre circulates to the residents of Ontario slides, video tapes and media kits which relate to art history. The public is encouraged to make use of these resources as well as the facilities within the Centre for viewing slides and video. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

For use of video facilities an appointment is advisable. A catalogue is available upon request. The Audio-Visual Centre is closed on Mondays, open Tuesday through Friday until 5:00 pm and until 9:00 pm on Thursday evenings.

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 361-0414

Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing address
317 Dundas Street West
Toronto, Ontario
M5T 1G4

ARE YOU MOVING?

We don't want you to miss a single issue of "The Gallery" or an invitation to a special event.

If you change your residence be sure to drop us a note at the Membership Department, listing both your old and new address.

Coupons

Springtime in Scandinavia

I am interested in the tour to Scandinavia. Please send me further information and an application form.

Name _____

Address _____

City _____ Code _____

Tel: Home _____ Bus. _____

Please mark your envelope "Volunteer Office."

Lecture in The Grange

Name _____

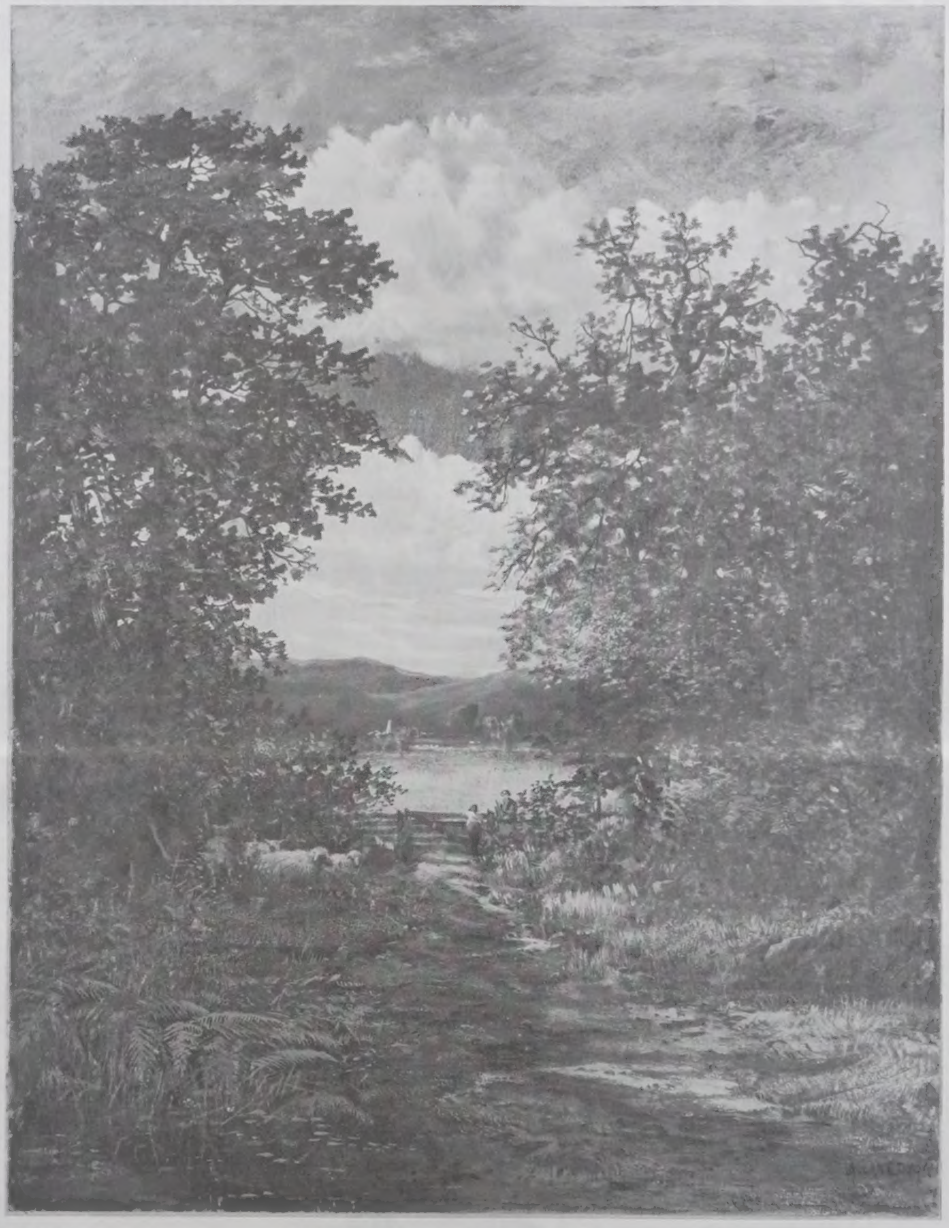
Address _____

City _____ Code _____

Tel: Home _____ Bus. _____

Please send me _____ tickets for the November 7 lecture on *English Country Houses*.
Tickets: members $4.00, non-members $5.00. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario in the amount of $ _____.
(Please mark outer envelope The Grange.)

All photos used as illustrations for Treasures of Tutankhamun stories in this issue on loan from the Cairo Museum. Photography by Lee Boltin.



Landscape, c. 1875, water colour, 66.0 x 55.2 cm, Allan Edson, Canadian, 1846-1888. Gift of Mrs. Kathleen D. Steiner, Ancaster, Ontario, 1979.

Aaron Allan Edson was born in 1846 in Stanbridge, Quebec, of American parents. He developed his talent as a landscape painter through studies in Montreal, London and Paris. In 1867, along with Otto Jacobi, Raphael and Vogt, Edson founded in Montreal the Society of Canadian Artists, and, in 1880, became a charter member of the Royal Canadian Academy.

Edson's work shows careful attention to detail, yet great individuality and imagination. Dennis Reid, Art Gallery of Ontario Curator of Canadian Historical Art, has written of Edson's vision as "perhaps not as expansive as that of the other Montreal painters, but it is more penetrating, more concerned with secret moments of quiet in nature."

Edson died in 1888 at the height of his powers, aged only 42, at Glen Sutton in the Eastern Townships.

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
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